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THE MAGIC LANTERN GAZETTE

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JAPANESE MAGIC LANTERN SLIDES

Photographs by C.G. Arnold, Jr.
Text by Elmer (Peter) Funkhouser
Reprinted from Daruma Magazine, September 1998
Submitted by Terry Borton

Long before the advent of the cinema or home videos, people around the world were educated and entertained by an apparatus called the magic lantern. Invented in Europe during the seventeenth century, this device consisted of an illumination source (candle, whale oil, gas and eventually, electricity), a lens for projection, and a series of transparent painted slides.

The magic lantern probably evolved from the camera obscura sometime during the first half of the seventeenth century. Nobody has discovered beyond doubt who invented it; indeed the technology may well have developed independently in more than one place.

The first known reference to a magic lantern appears in a book by Athanasius Kircher, published in 1646. He was a Jesuit; the book is in Latin and was printed in Rome. However, given the importance of optics to this invention, the actual discovery probably took place in Holland or Germany, where there was considerable expertise in lens-making.

Over the years magic lanterns evolved and came in many shapes and sizes, ranging from small toy models for use by children to large, sophisticated versions (see fig. 6) intended for professional use.

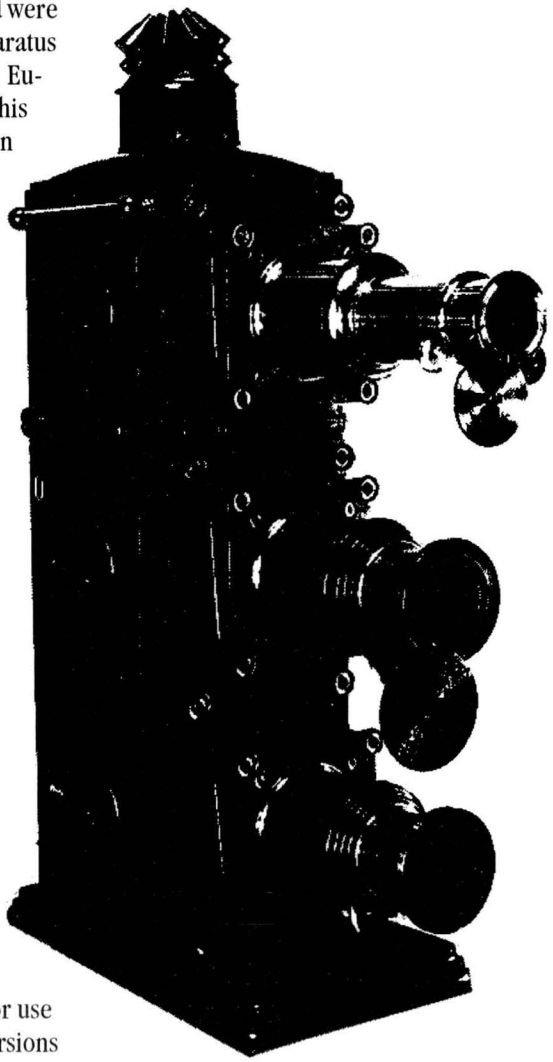

Figure 6

Most owners of the larger magic lanterns were institutions such as schools, libraries, churches, and civic societies. Not surprisingly, their lantern shows were intended mainly to educate or proselytize. The golden age of lantern shows was between 1870 and 1910; after that the magic lantern was gradually supplanted by motion pictures, radio, and celluloid slide strips.

Until the discovery of photography, lantern slides were made by hand painting onto glass. This was a painstaking task, so it is no surprise that such slides were fairly rare and expensive. Today, they are very difficult to

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find. However, with the photographic techniques available from about 1870, it became possible to produce slides at a reasonable cost and the medium became vastly more popular than it had ever been. Isn't it ironic that photography ushered in the halcyon days of the very technology which it would eventually replace?

Figure 7

Making lantern slides:

The process for making a photographic lantern slide was as follows. A thick glass plate about 83 mm. (3.25 inches) square was coated on one side with a light sensitive emulsion and exposed to a negative. In other words, instead of printing out a picture on paper, the craftsman did so on glass. The result was a black and white glass slide (fig. 7).

This monochrome slide was usually then tinted with transparent colors applied by brush. At this stage a thin paper matting was placed around the edge of the slide and a second glass plate fitted on top of that. The two glass

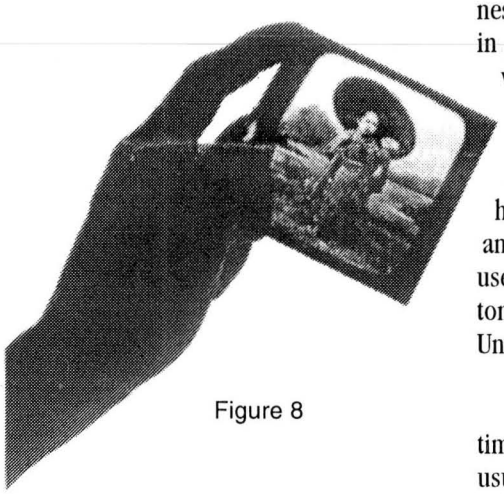

Figure 8

plates were then taped around the edges, in order to prevent dirt, dust or grease coming into contact with the photograph.

The final product is shown in fig. 8. In its protective cocoon, the colored image was safe from all but the worst abuse; indeed, most Japanese lantern slides are in remarkably good condition today, despite being a hundred years old.

During the Victorian period there was great curiosity in America and Europe about Japan, so it was natural that a demand would build up for lantern slides of Japanese subjects.

Fortunately, Japan was well endowed with photographers of the first rank (see Daruma 10) who responded to this demand. The quality of their work, as the illustrations in this article prove, was always excellent and at times borders on the poetic.

Most frequently, these slides are found in boxed sets of 50 or 100. The boxes are usually made of wood and contain dividers on the inside to prevent the slides from touching each other. Some boxes appear to be of Japanese origin, while others were obviously made in the U.S.A. or Europe, using indigenous woods such as white oak and walnut.

From this fact, one may surmise that the large Occidental lantern slide supply houses purchased slides from Japan in bulk and repackaged them for sale to individual users. Two important distributors were Newton & Co. of London and Underwood & Underwood of New York City.

The name of the distributor is sometimes, but not always, found on the slide, usually printed on or near the protective edge tape.

More enigmatic are the original Japanese sources of the lantern slides. The author has never seen a single 19th century slide marked with the name of the studio which made it.

Identifying photographers:

This is not as strange as it might seem, because in Meiji Japan the practice of photographers was generally not to sign their work, except for studio portraiture (though Daruma 15 has an interesting article about the 20th century photographer, T. Enami, who did mark his lantern slides). Nevertheless, there are means by which one can identify some of the principal producers of these images.

The first is advertising material. Tourist guides, business gazettes, and catalogues of the period contain advertisements by famous photographers of Tokyo, Yokohama and other major cities. Some of these photographers offered lantern slides.

For example, in his catalogue dating from the 1890s, Kusakabe Kimbei, a noted

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Yokohama photographer, promoted "Beautifully Colored Lantern Slides Per Dozen $6.00." In today's money that works out to about $5.00 apiece, or $500 for a box of 100. At that price we can understand why buyers were more likely to be institutions than private individuals!

A second technique for attributing is to match a lantern slide with a photograph on paper which has already been identified. Photographs on paper were far and away the best selling items from the Meiji photographic studios and considerable scholarly work has been done to match up the thousands of these with their studios or origin.

Figures 9 an 10

Apparently, photographers often employed the same negative to print both paper and glass versions. Therefore, when both exist, it is a sure sign that the slide comes from the same studio as the paper print. A good example of this is shown in figs. 9 and 10. Although the coloring varies, the negative was clearly the same in both.

Since the paper print is known to be by the famous Yokohama photographer Tamamura K., we can attribute the lantern slide to him as well.

Yet another way to identify the source of a lantern slide is to scrutinize the "cartouche" or label which is sometimes in the negative itself. Not all slides have such a marker, but those that do can often be attributed because each photographer had a distinctive labeling style.

Figure 3

A perfect illustration of this is shown in fig. 3. Note the incised number 95 in the lower right-hand corner. This indicates that the negative was probably made in the studio of Baron von Stillfried in Yokohama around 1875.

Every photographer had a particular way of numbering and/or titling his work. Von Stillfried used numbers only (no words) and these were Arabic not Japanese. He scratched small numbers directly on the glass negative, without framing them in a cartouche. Although not foolproof, this means of identification is 80% accurate.

Von Stillfried was an Austrian who operated a successful photography studio from 1873 until 1883. Subsequently, Kusakabe Kimbei bought much of the von Stillfried stock, so it is more than likely that the lantern slide was made after 1890 by Kimbei.

Tracking down the creators of these magic lantern slides is great detective fun, but the real pleasure is simply to look at them.

Since few of us have magic lanterns at home, the best way is to use an office overhead transparency projector. The resolution is surprisingly good because the slides were intended to be shown on a large screen.

Another method is to display them on a traditional light table of the type used to view 35 mm. colored slides. Either technique provides the back-lighting which brings out the warm hues and surprising detail of the lantern slides.

continued page 4

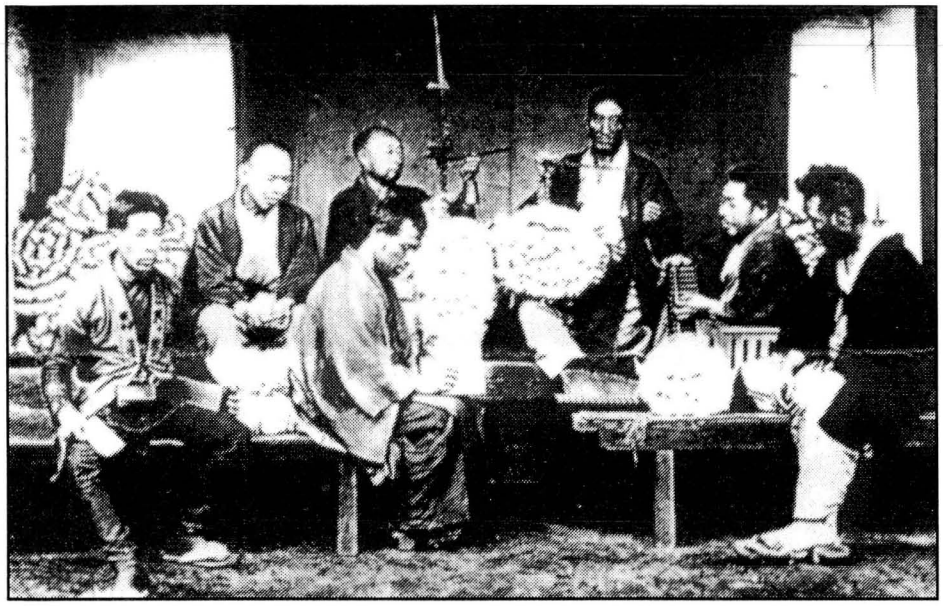


Figure 1

Figure 4

Genres:

Generally, the subject matter of these slides falls into one of three categories: Trade and Industry, Lifestyles, or Scenery. Fig. 1 depicts a group of silk merchants weighing out their skeins; this is obviously a posed shot, as were the majority of Japanese photographs then. Silk was an important Japanese export during the Meiji period and most slide collections contained several views showing the whole sericulture process from collecting the silkworms to weaving the cloth.

Other trades often portrayed on lantern slides include rice farming, carpentry, ceramic and bronze production, tea cultivation, and umbrella making. Quite apart from their aesthetic appeal, these images of "practical arts" provide an instructive window on past technologies.

Included in the category of Lifestyles are all the daily events and activities which Western observers found so fascinating about Japan. Fig. 4 illustrates, in a single pose, much of the exotica which Americans and Europeans expected to see. A young girl (mother? sister?) is attired in the rough garb of the country, including crude rope sandals. She carries a large umbrella over one shoulder and a sleeping baby on her back. She is the epitome of the rural waif.

At the other extreme of stereotypes, we have in fig. 5 all the delicacy and refinement of the well-to-do. Three elegantly dressed women kneel on tatami mats inside a beautiful home (actually a painted backdrop) preparing to drink tea. Their restrained elegance must have made quite an impact on viewers of the time, accustomed to the florid pretensions of late Victorian decoration.

One last example of Lifestyle is shown in fig. 2, a mother nursing her child. Although carefully posed, the image is warm and relaxed, conveying a universal message of maternal affection. Unlike the previous two pictures which tend to highlight the differences between Japan and the West, this one strikes a common chord.

Scenery lantern slides can be subdivided into two groups: buildings (mostly temples) and landscapes. Unless one is truly a fanatic about architecture, images of ceremonial tombs, Buddhist temples, Torii gates, and pagodas quickly become tiresome, however great their historic importance. Besides, the landmarks often look the same today as they did a century ago, and consequently pictures of them lack the appeal of quaintness.

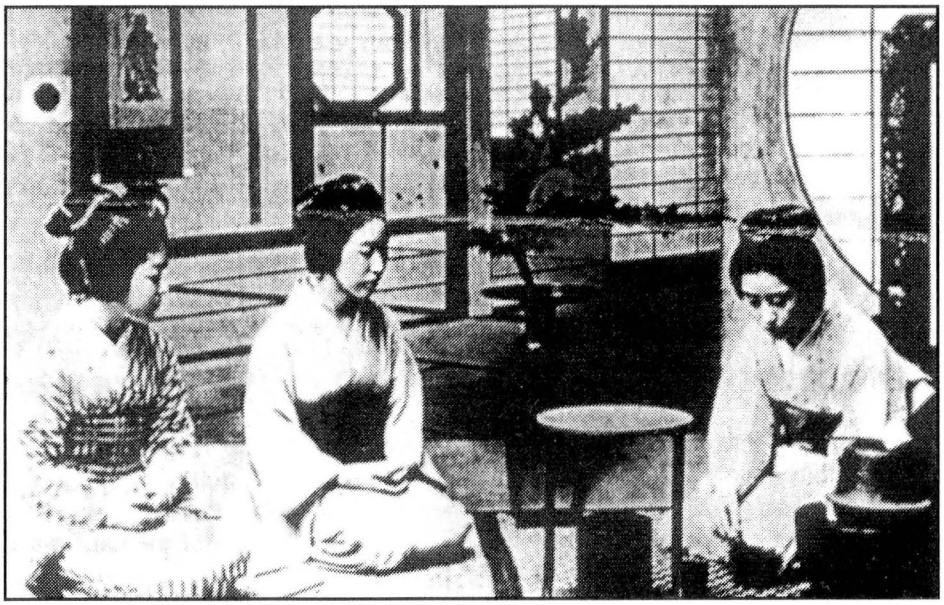


Figure 5

Landscapes, on the other hand, can be breathtaking. Something of the long tradition of Japanese landscape graphics carried over to the early photographers, who used their new medium to superb effect. These are among the most beautiful of all lantern slides.

Two examples will serve to make the point. Fig. 11 shows Mt. Fuji, probably at a place called Tagonoura, on the Tokaido. The composition recalls Hokusai, the great ukiyo-e artist, and in particular his series *36 Views of Mt. Fuji*. There is a great tranquillity to this photograph, enhanced by a very delicate use of color.

Figure 12

The final example, fig. 12, is remarkable in several respects. First, the snow scene with a lone figure evokes the very essence of earlier Japanese woodblock prints; clearly this is the heir to a tradition of stark simplicity and strong line.

Second, photographs taken in winter are rare prior to 1900. Why this should be is uncertain, but may have something to do with the technical problems of exposing glass plate negatives in very cold weather.

Figure 2

Finally, this particular image makes use of the backlighting required by lantern slides to produce an eerie wintry glow which would be impossible with ordinary photographic paper.

Japanese lantern slides can still be found occasionally at flea markets and auctions in Europe and America, but they are relatively rare. Unlike photographs and prints, they have no decorative value; in fact they are best preserved in the dark and protected from dust.

For this reason they are not particularly sought after by collectors, except those few who have an interest in early Japanese photography (like the author) or that even smaller group of magic lantern collectors who continue the tradition of light shows begun more than 300 years ago.

There is no doubt, however, that their scarcity and beauty will sooner or later attract the appreciation that the overlooked little gems deserve.

Elmer Funkhouser is a graduate of Harvard, Princeton, and the Sorbonne, who lives in Massachusetts. He makes his living as an international business executive and has the good fortune to travel frequently in Asia. He is also a member of the NE Corner of our society. All the photographs are the property of the author.

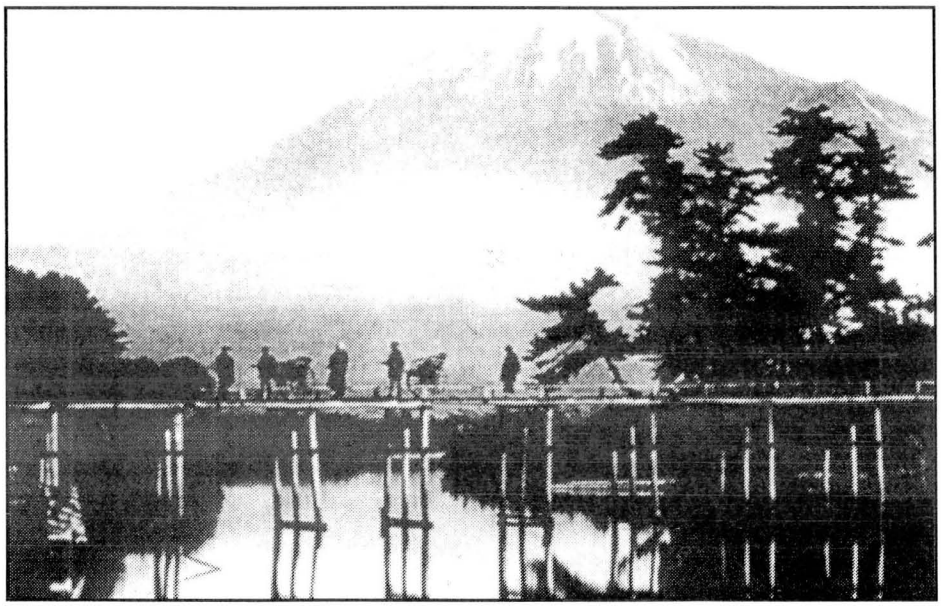


Figure 11

THE PRESIDENT'S VIEW
WHERE HAVE ALL THE GOOD BUYS GONE?

Submitted by Bob Hall

I received a letter from member Ron Krueger from Chicago. A portion of it stated, "While I'm writing to a fellow glass slide collector and a fellow antique dealer, I'm wondering what your thoughts are on the 'Antique Road Show.' The other day there was a man on with a collection of 75 glass slides, some movie coming attractions and some advertising. I only caught the tail end, but the appraiser told him they were worth $75 to $100 each. After seeing that I understood where the Connecticut dealer who called me a month ago got the notion that the slides she had were worth $100 to $150 each. She had 33 slides and among them were a few women's suffrage ads, a few black theme slides, but nothing worth that much. She said she was an antique dealer and didn't know what they were going for in Chicago, but out East they were going for $100 to $150 a piece. I held back a laugh and told her I would send her my 3,000 slides and if she could get $100 each for them, she was welcome to keep $50. She was silent for a moment and then asked, "So, are you saying you'll pay $50 apiece for them?" After I explained what I really meant, she cut off the conversation with her intention to put her slides on the Internet.

"Perhaps the Magic Lantern Society should give them what-for for making such a reckless appraisal without knowing what they're talking about or considering the impact on the hobby and the business."

Well, Ron, I agree with you. Putting a price of $75 to $100 per slide was irresponsible of the Road Show appraiser. I have no idea where the appraiser came up with that figure. The only possibility is he/she read about a mechanical slide or chromotrope going for that price range and not knowing the difference between those and the 3 1/4" by 4 1/4" slides assumed they were the same.

In reality, however, the price of magic lantern material is going up, especially slides. We have more competition for the slides now from non-magic lantern collectors. Slides have become cross-collectibles. Many people are becoming aware of the slides and are collecting them for their images. The economy is good so more people have discretionary income to spend on collecting things.

A railroad collector will pay more for an image of a train barely visible in the distance than a magic lantern collector who feels it is just another "incredibly boring slide." A Roy Rogers collector will pay more for a Roy Rogers coming attraction slide than a magic lantern collector who just wants it to be part of his/her coming attraction set. A black American collector will pay more for an image of a black American child than a magic lantern collector who wants it for his people set.

So you lose some and you win some. Prices are higher than they were just 12 years ago when Sue and I started. And as long as the economy continues to do well, prices will be higher 12 years from now than they are at present. But in spite of the Antique Road Show (and those people who try to sell slides at $75 to $100 per slide, or even $10 to $20 apiece, are going to be setting on them for a very, very long time) and the cross-collectors, there are bargains out there. You have to understand that to find a bargain nowadays is rare. Most slides, and other magic lantern materials, are going to go for the current values. This is probably a little more than we want to pay, but not enough to keep us from collecting them. A few things are going to be so exorbitantly high that we'll just be mad because we can't even come close to every having them, for example a $40,000 triunial. But out there just waiting to be found by you is that wonderful set of 100 song slides for $50 or that super set of 30 advertising slides for $25 or that great set of 150 Civil War slides for $250. Don't give up! Don't lose the faith! Keep up the good search! They are out there with your name on them.

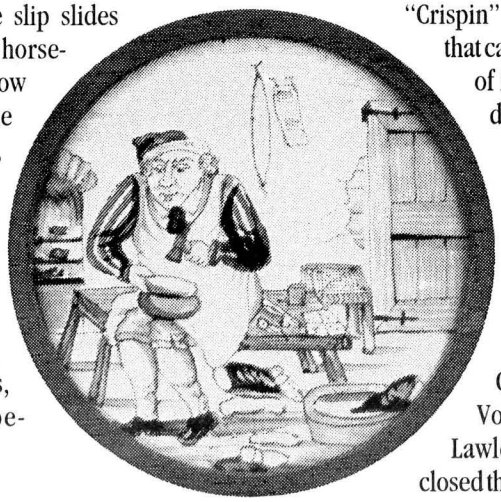
I'll talk to you later.

CRISPIN THE SHOEMAKER

Submitted by Bob Bishop, T.O.P.S, The Old Projectionist

Many Magic Lantern Society members have various types of single and double slip slides in their collections. Some have one or more types of the world renowned "Rat Catcher," so named for his apparent ability to swallow an unending string of rats.

Some of us have slip slides that show the ferrier or horse-shoer hammering a show onto a hoof. Now the Old Projectionist has, as I am sure many others have also, a slip slide depicting a shoemaker working at constructing a shoe. Written on the wood frame are the words, "Crispin, the Shoemaker."



Over many years, certain slides have become associated with various people in my mind's eye. But that is private. The "Crispin" slide is of a very few that came to me with a name of its own. I often wondered who was "Crispin" and why was it given to a lowly shoemaker.

Very possibly John Jakes, author of Kent Family Chronicles, page 220, Vol. VII, entitled The Lawless, may have disclosed the reason for the shoemaker slide's name.

Jakes wrote, "The Knights of St. Crispin had been founded by shoe industry workers in 1867. A revolutionary machine, the McKay Pegger, made it possible for factory owners to replace skilled help with greenhorns (unskilled immigrants). The 'Crispins' had organized to resist the trend to modernize."

A secret and exclusionary society, to the Crispins all workers were not equal. In order to attempt to protect their livelihood they ceased using and training apprentices and/or allowing any apprentice to become a full-fledged shoemaker. One would have to strongly consider the above as to why our shoemaker slip slides are called "Crispin the Shoemaker."

LIFE ON THE ROAD

WITH THE AMERICAN MAGIC LANTERN THEATER

Submitted by Terry Borton

I imagine it was the same in the old days; life on the road has its moments.

Lakeside, OH: We've just given a big show in this old Chautauqua community. As we usually do, we've invited the audience to come up to see how the more complex slides work, ask questions, get promotional brochures, etc.

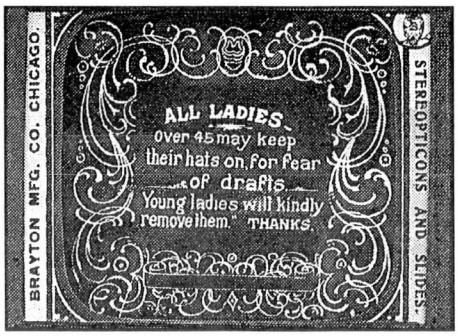
Finally, there is just one family left—husband, wife, boy about eight. "My son has a request," says the father. "He wonders if he could see the last slide of the steamship fire story." He means the last slide from the Beale set of "John Maynard" by Horatio Alger. It's a dramatic slide of Maynard being consumed by fire—dramatic but not unusual. Of all our show's wonders, why does the kid want to see this slide? I begin digging for Maynard, who is buried somewhere in mid-box. I find him at last, and hold him up.

"There," says the father. "That's the wheel house on top of the steamship. And that's the wheel. And those are the flames around John Maynard." I start talking too, explaining that you can enhance the scene with a smoke effect slide, but that I don't use it because it is too hard to manipulate while I'm doing the peroration.

The kid is ignoring both of us. He is staring, fixated, at the slide. "He's so white," he whispers in awe.

I look carefully. Sure enough, I notice for the first time, Maynard's face is a pasty white, a dramatic contrast with his healthy tan in earlier slides. I explain that the original painting was in monocolor, and the colorist probably tinted Maynard white to indicate that he was now dead.

The boy nods solemnly, his eyes still focused on that face, his eyes still huge with wonder—his eyes a tribute to that unknown colorist who dabbed paint onto glass slides in a grubby factory, a hundred years ago.



ONE HUNDRED YEARS AGO

Excerpted from The Magic Lantern Society Newsletter, December 1998, with permission from author, Lester Smith

December 1898

Lantern Exhibitions and Ladies' Hats.

A correspondent sends us a long letter on the above subject. When 'boiled down' the information is practically as follows. In certain small halls it is by no means an easy matter to get the lantern disc raised sufficiently to be clear of the elevated plumes, bows, etc. with which the ladies deck their hats, and this he finds particularly inconvenient, especially those plumes which are in the front rows of seats. Our informant explains that he requested several ladies on more than one occasion to remove their hats as the trimmings were showing as shadow pictures at bottom of the disc, but this they refused to do. He then goes on to explain that he is much annoyed at the want of courtesy displayed and asks our opinion as to his placing a notice to the following effect: 'Ladies are requested to remove their hats; those, however, whose hair and hats are removed at one operation may be allowed to wear them'—at the doors so as to be readily seen by those who enter. He asks, 'Don't you think this will fetch them?' The dodge is smart in one sense, and no doubt will 'fetch' the hats off, but will not be any great attraction towards 'fetching' much of an audience at future entertainments.

Editors note: Many of us own announcement slides having to do with large hats, stylish at the turn of the century, obstructing the view of the screen of those sitting behind the wearer. What fun to know the origin of these slides.

BUYER BEWARE

Submitted by Bob and Sue Hall

Thank you for your kind comments on the helpful, informative article written by Karl Links concerning e-Bay, the on-line auction, and how to use it in the last Gazette.

As more and more of us use this medium as a means to buy and sell magic lanterns, slides, and related ephemera, the chances of being "taken" will also increase. We recently spent more than we should have for the following sentences, "August 28, 1870, got up about six, cooked our breakfast and went down to the campground. Staid (sic) until noon and then went to camp and got dinner and went back again this afternoon. A lady spoke from Illinois. Went back to camp and got supper and went back again. They had views that they threw on a curtain. It was just splendid. Some of them were views from the White Mountains. To wind the thing up, we followed a drunken man. About two hours."

These sentences were included in a small journal briefly relating the events of a trip by horse drawn wagon to a camp meeting in the White Mountains. An interesting piece, but questionable as a true piece of magic lantern ephemera, even though that was how it was advertised on e-Bay. Probably we could have been spared the purchase had we e-mailed some specific questions to the advertiser.

We did e-mail an inquiry to the person who advertised slides from the 1600s on e-Bay recently. The answer we received proved that the fellow did not know what he was talking about. A very attractive children's lantern was part of the deal which is undoubtedly why the lot was purchased by one of our members. We're waiting to hear from the member to see what the slides really were.

ed. note - We have heard from this member who said the slides were "nothing" and certainly not 16th century, but that he was very happy with the lantern, which was why he bought the lot.

When buying sight unseen through the Internet, mail, or telephone, be sure to ask enough questions to get a fair idea of what you are dealing with. Even better, ask if there is some kind of "satisfaction guaranteed," included. On e-Bay we have noticed that some sellers do include this. Most of all remember, "Caveat Emptor, Let the Buyer Beware.

TRIPLE DISSOLVING STEREOPTICON AND OTHER WONDERS

Submitted by Jim Jenks

Jim writes, "I photographed this page from a 1922 Kliegl Bros., Stage Lighting Co., catalog that I recently acquired. The catalog mostly illustrates spot lights and such, but includes some stereopticon devices including this marvelous tri-unial. Just look at the size of those rheostats under the table!"

Triple Dissolving Stereopticon

The Triple Dissolving Stereopticon, Fig. 254, is similar to the Double Stereopticon with the exception that three lanterns are mounted one above the other. This Stereopticon is used principally in Pose Plastique acts described below. The third lantern is for projecting small electric effects, Figs. 1187 to 1198, page 60, such as Falling Snow, Fire, Water, Flying Birds, Butterflies, etc., as an interlude between slides.

Price: $375.00 Weight: 72 1/2 lbs.

Pose Plastique Slides make a very pleasing entertainment and successful professional act. The poser, usually dressed in white tights, takes his or her place in front of the screen and the different scenes and effects projected on the poser. All pose slides are hand painted in very rich and effective colors with a background appropriate for the subject. A blank space is provided in the slide for the face or figure of the poser, as the scene requires. If interested, special list of pose act slides will be furnished on request. See also Fig. 178, page 50. Entire pose acts assembled and furnished with special small electric movable effects for Stereopticons. Pose Plastique Slides $9.00 each.

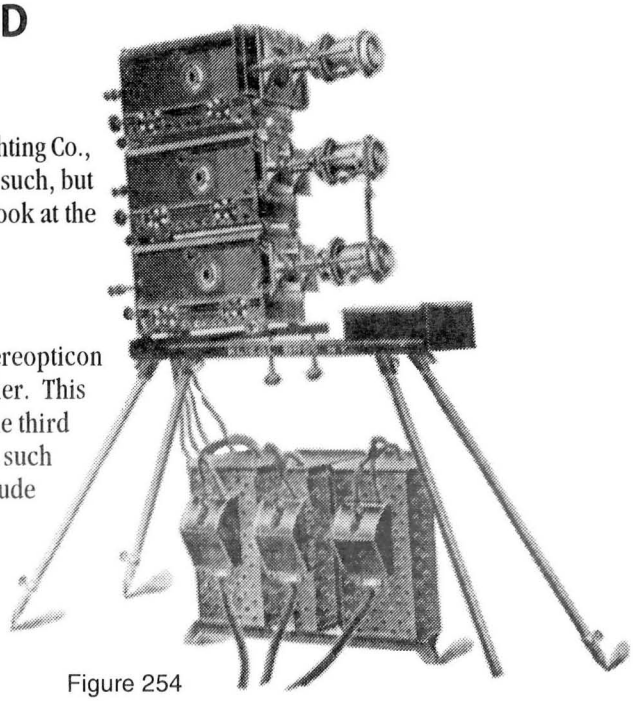


Figure 254

On the same page was a device which Amelie Collines and John Vance would find useful in their sidewalk performances.

Projector for Sidewalks

An inexpensive small Stereopticon for projecting lettering, announcements, and small spots of light from the show window to the sidewalk. The slides used are 2 1/2 inches diameter, with lettering or designs stenciled out. It is furnished complete with socket and 8 ft. cord and attachment plug, arranged for G. 30 bulb. Projector for Sidewalk. Price: $14.00 Weight: 4 lbs.

THE BERGH SISTERS AND TOURING MINNESOTA

Submitted by Nancy and Margaret Bergh

Touring Minneapolis, November 9, 1998. Nostalgia Tour, Special Ragtime Event, November 9, 6:00 - 9:00 p.m, Orpheum Theatre, 901 Hennepin Ave.

Picture the Songs: Magic Lantern Slides and the Music from the Ragtime era. Includes a wine and cheese reception and tour of the Historic Orpheum.

A multi-media program mixing history and music with beautiful hand-colored photographic lantern slides (illustrated song slides) seen on vaudeville stages and in nickel movie theatres at the turn of the 20th Century.

Nancy and Margaret Bergh have been studying the illustrated song slide for the past 20 years. Their "Marnan Collection" includes sheet music and probably the largest number of live-model illustrated songs in the United States. They have presented programs in the United States and Great Britain, and have contributed song slides materials for publications such as Smithsonian and American Heritage.

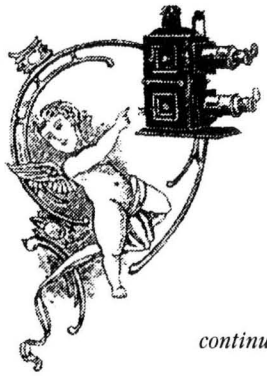
The Berghs write, "Our November 9 show at the Orpheum Theatre (lobby) went fabulously well—we had live and taped performances with really talented musicians. The audience was great. We had a great time doing it. You might like to know that some of our illustrated song slides were shown on WGBH's American Experience web page. In conjunction with the recent documentary the American Experience aired—"America 1900," they have a kids' magazine web page directed at 6th-7th-8th grade kids and teachers. The current issue is on technology. The author of the web magazine heard about song slides from Morath and contacted us. Result—they had two music videos on the page which were up until January! The songs were "A Bird in a Gilded Cage" (published in 1900) and a 1909 baseball song, "Let's Get the Umpire's Goat," Max Morath did the vocals for them. The web address is pbs.org/wgbh/pages/amex/kids. The section the song slides are in is titled something like *way back history*."

ed. note - We included the web page address just in case the Bergh's material is still running.

LA COLLEZIONE MINICI ZOTTI

Submitted by Laura Zotti

I have the pleasure of announcing to the members of the Magic Lantern Society of the U.S. and Canada that, from December '98, it will be possible to visit the Collezione Minici Zotti in a prestigious 15th century building called Palazzo Angeli, in Padua.



continued page 10

LA COLLEZIONE MINICI ZOTTI continued

Thanks to the support of the City Hall of Padua, the Cultural Association 'Mondo Niovo' will continue its activity with a permanent exhibition of the materials I collected through the years. In this small 'museum' devoted to the pre-cinema it will be now possible to see not only precious items, prints, and books of the 18th and 19th century, but also, by previously booking, to enjoy Representations with the Magic Lantern. Guided visits are available.

The most interesting items of the collection have been selected and put on exhibition, in order to give the visitors the possibility of walking through the past. On display, among the other things: a Theatre of Javanese Shadows (end of the 19th century); optical toys and instruments, among which is a megaletoscope built by Carlo Ponti in 1864; sections devoted to photography, musical instruments, and scientific and show lanterns. The magic lantern slides and mechanical slides shown on exhibition portray, among other subjects: dissolving landscapes, the North Pole, fantastic apparitions, Victorian tales, the lives of famous people, historical events, astronomic and scientific topics, biblical tales, fairy tales, the funny characters of the circus, chromatropes, erotic pictures, and symbols and history of Freemasonry. Furthermore, there will be the reproductions of these optical instruments: Canaletto's Camera Obscura, the 'Mondo Niovo' painted by Zompini, and Daguerre's Diorama.

As all private collections, the Minici Zotti collection reflects my personal taste. I always concentrated on magic lanterns and lantern slides, in order to propagate the best I could this significant aspect of the pre-cinema through my shows.

Associate Culturale Compagnia "Mondo Niovo"
Prato della Valle, 1/A
35123 Padova, Italy

THE DUTIES OF MEMBERSHIP

A letter from Ron Kruger states:

I'm hoping you or one of the members can help me out. I bought a large collection of slides last year and among them is a set of over a hundred slides titled, "Wonders of America." They were made by Stereopticon Film Exchange in Chicago. They are all numbered but, I have no list identifying what they picture. If you or anyone out there has this set with a list, I would sure appreciate a copy of the list.

As President of the Society, Robert tries to respond to requests such as this in a semi-timely manner when possible. At times we do not have the information requested and do not know where to direct the inquirer for help. Then it becomes the responsibility of the membership to respond. We believe it more than likely that one or more of you have the information Ron seeks. Please take time out of your busy schedule to send him a copy. It is one of your "duties of membership." Send to: Ron Krueger
Box 741
Oak Park, IL 60303

We all benefit from this kind of exchange.

ed. note - Also see request under "Classified" from James Chisman.

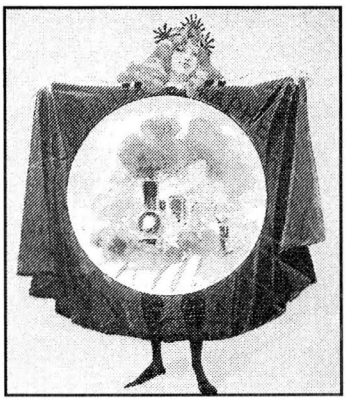
And along those lines, we did not receive a response to our request for someone to forward society membership information to people who bid on magic lantern items on e-bay. This was a great promotional idea submitted by Terry Borton and once a message is set up on your computer, forwarding it should not be too time consuming an operation. We will offer whatever help we can to a willing volunteer.

Special Lantern-Slide Collections

Submitted by Terry Borton

The Dayton (OH) Historical Society downtown museum features a display of the photographs Albert Kems (1848-1926), local photographer who documented the changes in the area at the turn of the century. Kerns was also fascinated by the Civil War, and traveled all over the country photographing the battlefields fifty years, after the war. Most of his work is in glass plate negatives (14,000 images), but there are also a number of lantern slides. One particularly interesting slide on display was made from a frond of evergreen from Stonewall Jackson's gravesite, encapsulated between two sheets of glass so that it would project.

The Latrobe (PA) Historical Society runs a combination 1890s store and classroom in the Latrobe Elementary School. Included among the artifacts is a large.boxed collection (500-1000) of song slides. These do not contain images, but are the words to popular songs of the period probably used for instructional purposes in the school.



BITS & PIECES

The American Magic Lantern Theater Schedule available at www.magiclanternshows.com

● Choice of Screen Type: Do you give magic lantern shows? Here's some advice from an old Slides and Transparencies Data Book which still applies today.

"A horizontal oblong screen is usually most suitable for projecting 3 1/4 x 4 inch slides. White matte screens are needed in wide halls where the audience is necessarily spread out to the sides, while aluminum painted or beaded screens are better for long narrow halls where the audience can be grouped in front of the screen.

A good slide is easily spoiled by a poor screen. Yellowed, cracked, and dirty screens degrade the quality of all slides. The projectionist who is called upon to show his pictures in a strange hall should carry his own screen even though he has been assured that a suitable screen is available."

● Price List of Slide Materials, circa 1941: A batch of miscellaneous paper recently purchased by Bob and Sue Hall included a flier from Eastman Kodak dated 1941. It listed the following materials for sale for slide makers:

Kodak Sepia Toner, carton of 5 tubes, $.75
Kodak Film Lacquer (4 oz. bottle), $.50
Eastman Lantern Slide Varnish (4 oz. bottle), $.50
Velox Water Color Outfit, Book of water color stamps, three special brushes, and mixing palette case, $1.00
Kodak Slide Kit (enough for 50 glass-bound 2 x 2 inch slides), $1.95
Kodak Bantam (or 35 mm.) Ready-Mounts, box of 50, $1.50
Kodaslide Adapting Frames, (for Ready-Mounts) box of six, $.60
Kodak Slide Cover Glass for 2 x 2 inch slides, box of 36, $.50; box of 500, $6.50
Eastman Lantern Slide Cover Glass (3 1/4 x 4 inch), box of 12, $.30
Kodak Bantam (or 35 mm.), Masks (2 x 2 inch) box of 50, $.35
Kodak Binding Tape, 3/8 inch width, 10 yard lengths, black, red, or white, 30 yard lengths, $.55
Kodak Metal Binding (for 2 x 2 inch glass slides), box of 12, $.75; box of 50, $2.75
Kodak Bantam (or 35 mm.), Frames for 2 x 2 inch slides, box of 12, $1.45
Eastman Lantern Slide Binders, 50 strips, $.20
Lantern Slide Adapter A for Kodak Precision Enlarger, $5.50
Kodaslide Projector Model 1, including 4 inch f/3.7 lens, 100 watt, 115 volt lamp, without case, $18.50
Projector Case for Kodaslide Projector Model 1, $4.00
Slide Carrier for Kodaslide Projector Model 1, $1.75
Eastman Lantern Slide Box (3 1/4 x 4), waxed walnut finish, for 50 slides (1A), $4.00; for 100 (2A), $6.00

A collector's definition of the magic lantern: An enchanted box with lenses which makes money disappear, from Lindsey Lambert. ●

CLASSIFIEDS

For Sale:

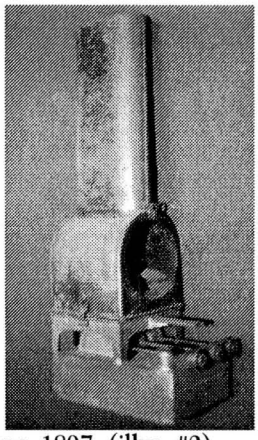
ACR Book Service
William P. Carroll
8500 La Entrada
Whittier, CA 90605

Phone: 562-693-8421
FAX: 562-945-6011
Web site: http://webtch.com/ACRbooks/
e-mail: arcbooks@concentric.net

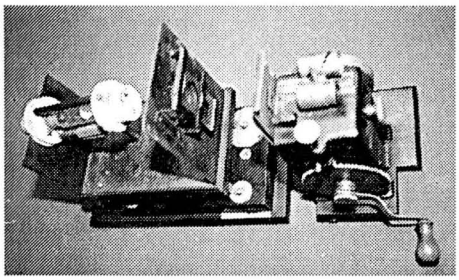
Wanted:

I am seeking parts for some projectors I wish to restore. If extra parts aren't available I would appreciate pictures of the machines so I can attempt to make my own. Any help you can give me would be greatly appreciated.

1. Sheetmetal, 3 burner projector (illus. #1.)



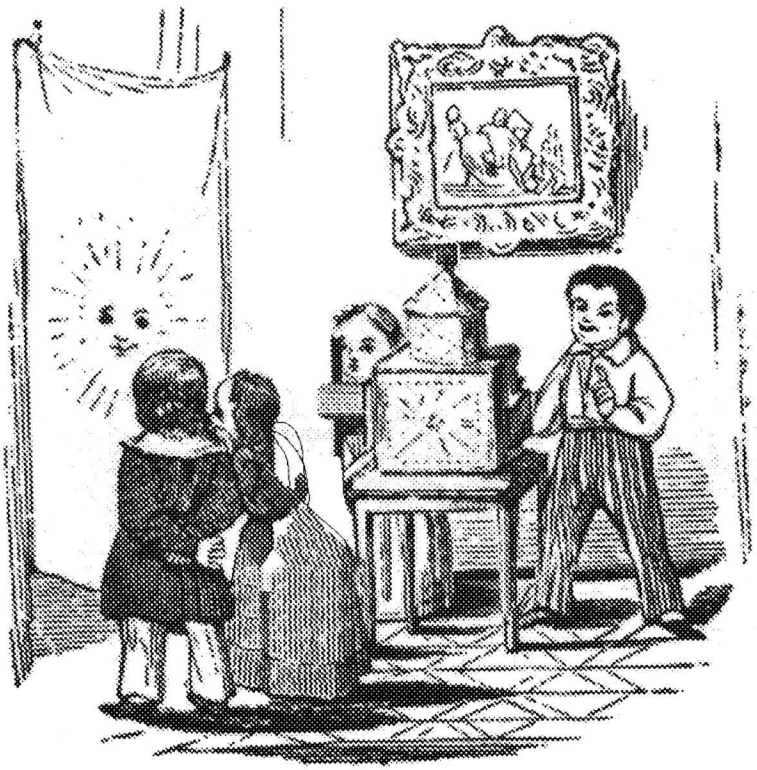
2. Edison Kinetoscope, 1897, (illus. #2)

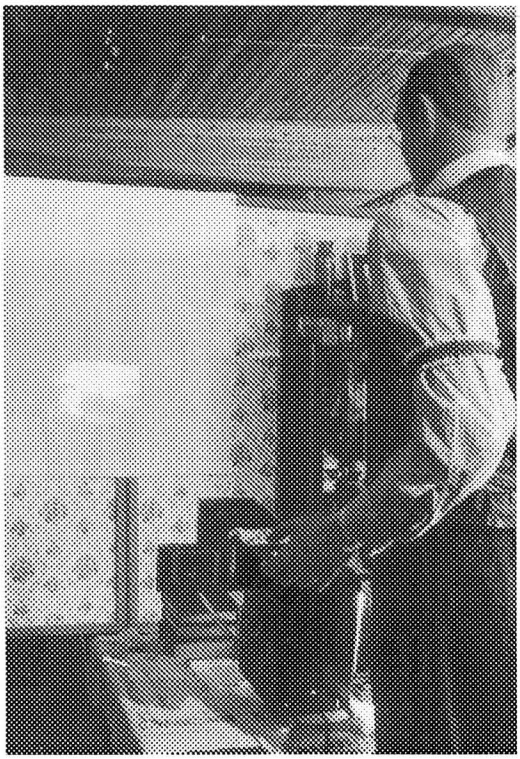


Mr. James Chisman, P.O. Box 1111, Clemson, SC 29633-1111

Wanted:

Movie coming attraction slides of Mary Miles Minter. I will pay $50.00 for any slide I do not already have. List of her film titles on request. Also seeking slides of Teddy Roosevelt. Ron Krueger, Box 741, Oak Park, IL 60303 (708) 788-8235. ●





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